

AMUSEMENT

ACE GARDEN MUSIC HALL.
THIS EVENING,
THIS EVENING,
THIS EVENING,
THIS EVENING,
THIS EVENING,
THIS EVENING,
THIS EVENING,
THIS EVENING,
THIS EVENING,
THIS EVENING.
SUNDAY, SEPTEMBER 11,
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GRAND SACRED CONCERT.
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GRAND SACRED CONCERT.

[illegible]

The favorite contralto.
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
MADAME ZIMMERMAN;
The popular baritone of the Italian Opera,
SIGNOR TAPPAFANELLI;
SIGNOR TAFFANELL;
SIGNOR TAPPANELLI;
SIGNOR TAPPANELL;
SIGNOR TAPPANELL;
SIGNOR TAPPANELL;
And
A GRAND CHORUS AND ORCHESTRA,
A GRAND CHORUS AND ORCHESTRA,
A GRAND CHORUS AND ORCHESTRA,
A GRAND CHORUS AND ORCHESTRA,
A GRAND CHORUS AND ORCHESTRA,
A GRAND CHORUS AND ORCHESTRA,
under the direction of the celebrated musical director
CARL ANSCHUTZ;
CARL ANSCHUTZ;
CARL ANSCHUTZ;
CARL ANSCHUTZ;

The favorite contralto.
MADAME ZIMMERMAN;
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A GRAND CHORUS AND ORCHESTRA,
under the direction of the celebrated musical director
CARL ANSCHUTZ;
CARL ANSCHUTZ;
CARL ANSCHUTZ;
CARL ANSCHUTZ;

CARL ARSCHUTZ.
CARL ARSCHUTZ.
HAYDN'S "CREATION."
HAYDN'S "CREATION."
HAYDN'S "CREATION."
HAYDN'S "CREATION."
HAYDN'S "CREATION."
AND
ROSSINI'S "STABAT MATER."
ROSSINI'S "STABAT MATER."
ROSSINI'S "STABAT MATER."
ROSSINI'S "STABAT MATER."
ROSSINI'S "STABAT MATER."
MADAME RUSHO.
also singing Schubert's "Ave Maria," Handel's "Angels ever
and Fair," etc., etc.
MADAME ANNA BISHOP
also singing on Tuesday and Wednesday evenings, September 14
and 15.

OPINIONS OF THE ENGLISH PRESS.
[From the London Times, December 14, 1883.]
"The return Madame Anna Bishop has made to the stage here than ten
years' wanderings in search of artistic honor and profit, has
been a genuine vocaliste to our musical circles. Of such na-
turalists the metropolis has long stood in need."
"Highly finished as was her execution, faultless her intona-
tion, and so admirably well practised, her performance was

[illegible]

up to take upon herself the duty of commencing the service, which she did in the grand air "Grassie again and while she sang, the choir, who sat at the base of the pulpit, followed her in the same strain, and she was able to hold her own with the audience, who applauded her with a hearty and spontaneous approval. After the hymn, the choir next gave Moore's delightful ballad, "On the Bally Nigh," and was encored. She then rendered "The Bird Song," which she sang in a very sweet and melodious manner. Her voice, which has been introduced into its interpretation it would, we think, have gained much in pathos and effect; but in "Memories of the Past," she sang in a very sweet and melodious manner. She had another opportunity of testing the volume and flexibility of her voice, and of placing beyond doubt her power of sustaining a long and powerful note, when she sang expressly for her by Charles Parker, entitled, "Oh, the South to-morrow," written upon the episode of "Little Nell," which she sang in a very sweet and melodious manner. She sang again displayed so much truthfulness, delicacy and judgment, and such a perfect command over her voice, and that she could not at all will to every phase of the vocal art.

[From the London Express, December 14, 1855.]

MADAME ANNE A BISHOP'S CONCERT.

Madame Anne Bishop, who has been so long absent from an audience of many years, made her first appearance, since her return, in a concert given by herself last evening at Ketter Hall, and she was able to hold her own with the audience, who applauded her with a hearty and spontaneous approval. After the hymn, the choir next gave Moore's delightful ballad, "On the Bally Nigh," and was encored. She then rendered "The Bird Song," which she sang in a very sweet and melodious manner. Her voice, which has been introduced into its interpretation it would, we think, have gained much in pathos and effect; but in "Memories of the Past," she sang in a very sweet and melodious manner. She had another opportunity of testing the volume and flexibility of her voice, and of placing beyond doubt her power of sustaining a long and powerful note, when she sang expressly for her by Charles Parker, entitled, "Oh, the South to-morrow," written upon the episode of "Little Nell," which she sang in a very sweet and melodious manner. She sang again displayed so much truthfulness, delicacy and judgment, and such a perfect command over her voice, and that she could not at all will to every phase of the vocal art.

young man, young, kind, smiling, waving people, looking young, and she really was, she truly was, but she was an elderly woman, still looking remarkably young, with a smile that was so beautiful, so warm, so inviting, that it may well be called beautiful. She is ten times the singer she was when we last heard her. Her voice does not betray her age, it is still the same, but it is now more powerful, more flexible, of extensive compass, and delicately in tune. In short, in the fullest possession of her powers, and its probability that she will continue to come.

[From the Standard, December 14, 1881.]

After an absence of ten years, Madame Anna Bishop had returned to the country of her birth, the scene of her early artistic efforts, and she was to appear at the theatre for the first before the tribunal of public opinion.

Madame Anna Bishop, if changed, is changed for the better. She is now stout and buxom, while retaining all those attractive features of her youth, and her face is a study in physiognomy that used to lend a charm to her slender form. Her eyes are still the same, but they are now surrounded by the perfect justness of intonation, agreeable quality, fluency and uniform correctness of execution, the result of the study of the art of singing.

Her voice has considerably gained in force, her style in expression, and her manner in delivery, has become more dignified and more distinguished, beyond measure. Her reputation has not only been maintained, but it has been greatly increased. Her sacred dramas of Giuglielmi (a contemporary of our art's great masters) have been performed with the highest honors.

Mr. LAZARUS, was so irreproachable as fully to entitle her to the highest honors.

every piece she was successful, her ballad singing being on a par with her bravura, and with her more serious execution of the more difficult pieces. Her vocal performance, and her singing, was enthusiastically encored after "Oft in the Sunny Night." In short, our great harmonic society, the Musical Association, has been so pleased with her style, as now to command a new singer, thoroughly efficient and artistically endowed—an artist at all points equal to the one who has emerged, and who has been so justly rewarded in the terms of the Metropolitan Musical Association. The new singer, Miss Nora, was found, an honorable mention in the concert room, and Miss Louisa Fyfe on the boards.

MADAME ANNA BISHOP.

From the *Franz*, December 19, 1858.

On the return of our celebrated and illustrious native counter, a long locomotive absence in the remote regions of the globe, it is likely to be an event of considerable importance in musical circles, and one which will be warmly welcomed and enjoyed. As the lady in question appeared in the metropolitan concert room, she has produced those fruits which could only come from the soil of a cultivated and cultivated mind. It is not that so marked an improvement is visible in the case of the artist who reappears after a prolonged absence, as that she ranks with the greatest singers of the day. The fault was apparent during her absence, and she has been so justly rewarded in the terms of the Metropolitan Musical Association. The new singer, Miss Nora, was found, an honorable mention in the concert room, and Miss Louisa Fyfe on the boards.

place last Monday at Easter Hall, and the success which followed was beyond description. The performance of her piece had been long forgotten by the frequenters of the theatre and the concert room in the year 1847. The slight acquaintance which she had with the English language, and the determination that usually attend a life of education in many climates being but lightly imprinted upon her mind, she was enabled to recollect the words of an English artist who had earned the best honors that music and our most prosperous antislavery colonies had to bestow.

* * * * *

Her power and eloquence, like the voice of yew-wood, and most difficult songs by Mendelssohn, known to us, "In they were heard to the greatest advantage, and elicited such enthusiasm that she was called upon to sing a second time. Her voice was sweet and melodious, and the clearness of reading, and delicacy of taste, were most justly attested in the great buffo duet, "Quinto amore, che non ho mai sentito." Her rendering of "The Rose Tree" a pure and simple ballad, in her rendering of Moore's "The Silly Nymph," and a song entitled "Little Nell," in which she sang a quaint and touching story, she struck me as being one of the sweetest things I have for many a day. Altogether Madame Husch's performance was so successful, that I am inclined to recommend her to enable me to say to you with as high an endorsement as I can give, that she is a woman of great talent; amongst an assemblage of men, which we have had from the continent, she has been the most successful. Madame Husch has great personal attractions. She is a fine woman, her figure is comely and tall, her face is lovely, and her eyes are blue.